

THE AMERICAN MAGAZINE OF ART

OCTOBER, 1921

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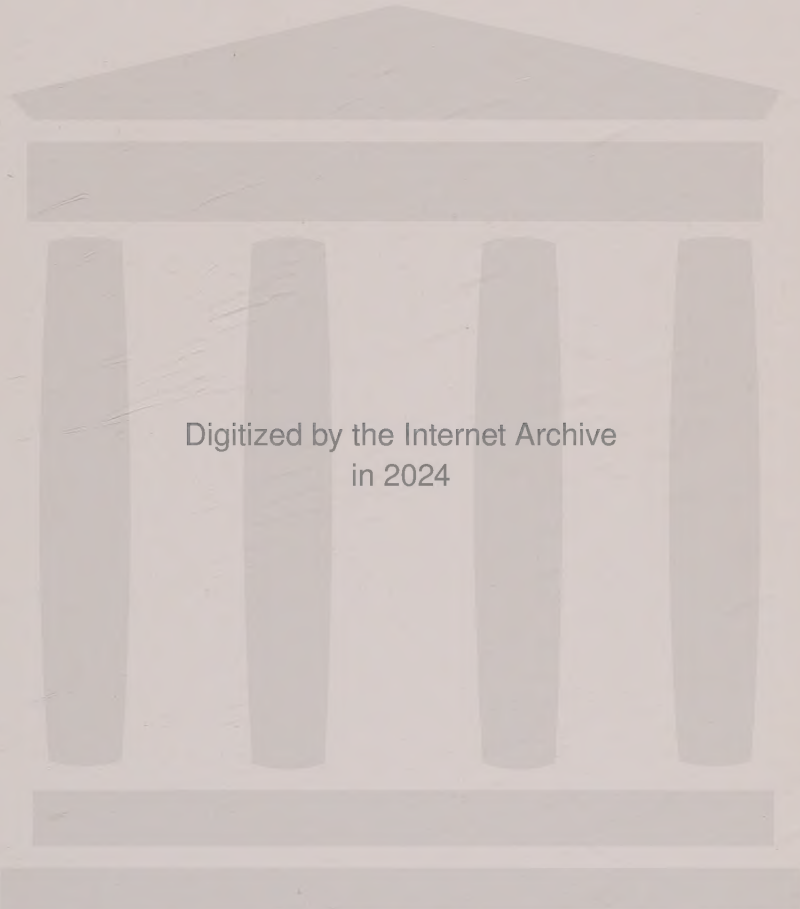
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THE VIRGIN

By

ABBOTT H. THAYER

FREER GALLERY, SMITHSONIAN INSTITUTION

WASHINGTON, D. C.

THE AMERICAN MAGAZINE OF ART

VOLUME XII

OCTOBER, 1921

NUMBER 10

ABBOTT H. THAYER

1849-1921

BY HELEN M. BEATTY

IT DOES not seem strange to those who knew Abbott H. Thayer that in his art he should have achieved the success that was his. He had within himself the elements that lead to success. Through his personal qualities he manifested a rare spirit to his fellow-men. He was refined in thought and feeling, sincere and earnest. To have met his enthusiasm was to realize the tremendous force of energy and the power of concentrated thought that he had, which, once roused, swept everything before it. How quickly he responded to the beauty that is all about us, to the stimulus of an idea, and yet with what discrimination! It was only true beauty, refined and ennobling, that could stir him.

He pursued his work with a singleness of aim and steadfast, unswerving purpose that led him straight to his goal. He was not disturbed by new and distracting doctrines, nor moved by ambitions that affect most men. Popular acclaim meant little to him, and for this he did not strive.

He held an ideal of beauty, as he saw it in nature about him, and this he strove to express, that it might be shared by others. This was his life work.

A series of very noble pictures embodies for us this "vision of beauty" that he saw. His art will live because it possesses qualities inherent in nature, and therefore enduring; qualities that are universally understood and enjoyed. Absolute fidelity to the truth of nature as he saw it; the power of realizing and portraying character with unerring certainty and skill; the ability to achieve dignity and distinction in his com-

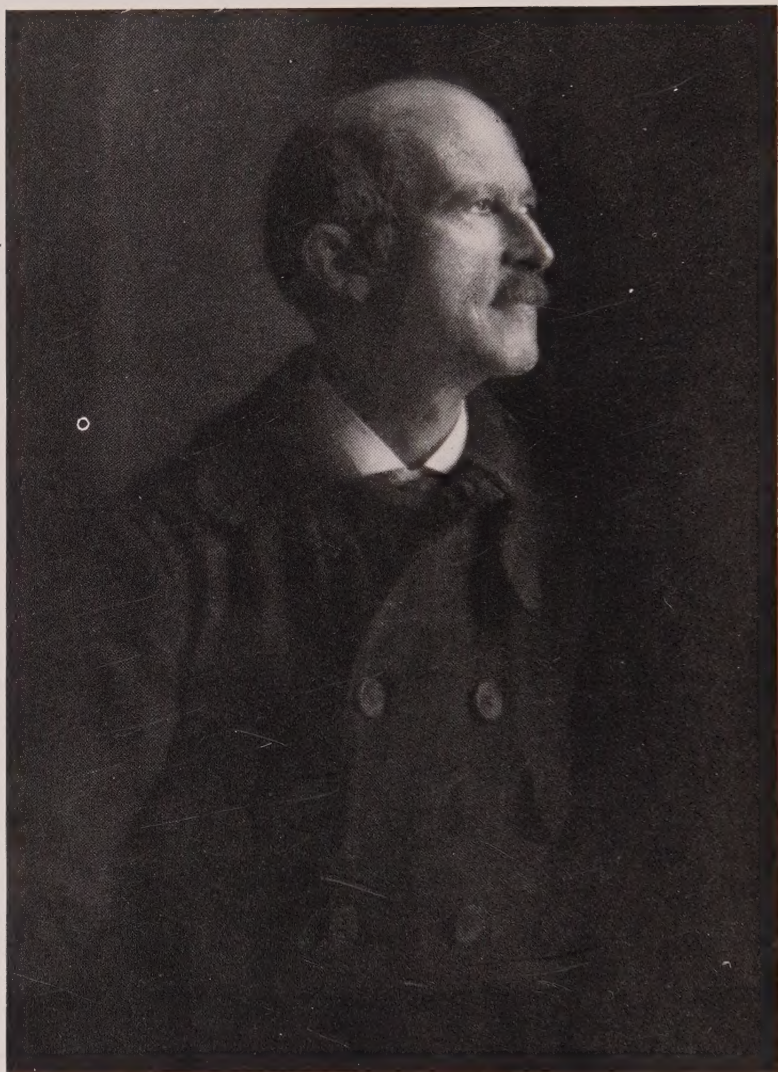
positions; and a sensitive feeling for refined qualities of color; these Abbott Thayer had exemplified in his art.

That Abbott Thayer was guided by one supreme interest and aim, his pictures would seem to indicate. Nobility of character as expressed in the human countenance, he portrayed with great mastery. He stands almost alone in these times in supreme taste in respect to the expression of the countenance.

Many influences tend to establish the aim of a painter. It is partly a matter of inherent feeling but more often the result of some direction of the thought or taste of the young student.

As a boy Abbott Thayer painted animals, and his interest and ambition were at first entirely in this direction. Certain dog portraits were his first commissions, and we find in a list of his earliest works such titles as "Portrait of a Pet Collie" or "Playing Sick." While he studied at the National Academy of Design in New York and made plans for going to Paris, this was still his goal. He tells us that in going abroad his chief purpose was "to study with leading French animal painters, such as Auguste Bonheur."

Some dominating influence in Paris must have changed the trend of his thought, and this influence was doubtless his master. "In the Beaux Arts," he writes, "I was principally under Gérôme, who admirably held up to us all the example of the masters of the Renaissance, and these have continued to be my luminaries." From this time on his interest was almost entirely in



ABBOTT H. THAYER

1849-1921

FROM A PHOTOGRAPH

portraiture, for even in his decorative compositions the chief interest is in the expression of character in the human face.

The portraits which he painted after his return to New York proved the ability of the young artist. Very tender and sympathetic is the one of Mrs. Thayer and her child, dated 1885, now owned by Mr. Gellatly. Here he portrayed simply and directly, but with profound intuition, the gentle character of a lovely woman and her affection and love for her child. The portraits of his children, Gladys and Gerald, which appear on so many of his canvases, whether as direct portraits or in more decorative compositions, are sympathetic and masterly studies of character.

In the portrait of Miss Greene, called the "Girl in White," now owned by her sister, we have a very fine example of his art. The girl's figure is beautifully poised yet wholly unstudied in its attitude, and in the painting of the white gown Thayer has secured a depth and quality of color that is very fine. The careful drawing and accurate modeling of the face are characteristic of all of Thayer's work.

Such canvases as the "Caritas" in the Museum of Fine Arts in Boston, the "Virgin" in the Smithsonian Institution (Freer Gallery of Art), "My Children," owned by Mr. Gellatly, and certain of his winged figures mark a more mature period. In these pictures he combined portraiture with a more decorative and balanced arrangement of mass and form and introduced an element of poetic interest. The addition of wings to many of his figures is a fancy that results in pleasing compositions and a peculiarly beautiful effect of warm grey and white color tones.

Nothing that Thayer has painted surpasses in beauty and nobility a "Winged Figure," owned by Mr. John Gellatly. In it and notably in one or two of his studies for "Angels" there is an absence of self-conscious pose that may be felt in some of his more ambitious compositions.

He painted a few landscapes, and in these his ability and sensitive feeling for the poetic beauty of nature are evident. Monadnock Mountain, which rises above Dublin Lake, he has painted a number of times, and these landscapes are interesting examples of his art.

Abbott Thayer was not a prolific painter, and the majority of his important pictures may now be found in two collections. The late Charles L. Freer presented about fifteen paintings by Thayer to the Nation, together with other important collections of art. These will be preserved as a heritage for the American people in the Freer Gallery of Art, a part of the Smithsonian Institution in Washington. Ten other representative and beautiful canvases by Thayer are now owned by Mr. John Gellatly of New York, but these are not available to the public. Other examples of his art may be found in the important museums of art in this country, and a few are in the possession of individuals. The list of his works is not long, but it comprises a very important contribution to American art.

Abbott H. Thayer was a reserved man who shunned the crowded ways of life and found his greatest recreation in being out of doors, who chose to spend solitary days on the lake at Dublin or in climbing Monadnock Mountain. Sensitively responsive to the poetic beauty of life, he found in nature about him a constant source of pleasure and inspiration.

I hold one personal recollection of Mr. Thayer which is to me a revelation of the essential qualities of his thought and character.

I went to his studio one morning a few years ago, to find him preoccupied with the question of the identity of one of his early portraits, a bride, which had just been brought to him. Moving restlessly about, a slight man, with keen blue eyes, he kept going over and over again his recollections of that period, discussing the matter with Mrs. Thayer. He finally concluded that the thing to do was to verify his recollection by sending a photograph of the picture to the lady he thought it represented and having her confirm the matter.

This step being determined upon, Mr. Thayer finally sat down and asked what he could do for me. We had talked for a while in a perfunctory way, when I made a rather sweeping statement that challenged his attention. He was silent for a few moments, appearing to consider the question, and then he remarked: "Do you know that is as nearly one hundred per cent error as anything I have ever heard?" The man's



PORTRAIT OF A GIRL IN WHITE

By

ABBOTT H. THAYER

OWNED BY

MISS MARY A. GREENE



WINGED FIGURE

By

ABBOTT H. THAYER

THE HILLYER ART GALLERY

SMITH COLLEGE

whole manner changed. His interest aroused, with precision, with true poetic feeling, he began to try to express his belief. As he talked he ceased to feel concerned to prove to me how wrong I was, but became wholly absorbed in formulating to his own satisfaction, and expressing in words that should give just the shade of meaning he intended, his conviction in the matter.

I made some notes while he talked, and sometimes he would take the pencil from my hand and write a sentence himself or correct a phrase. The precision with which in writing he used words was but an indication of his attitude toward everything he undertook; and this incident illustrated for me what was a marked characteristic of the man—his enthusiasm and power of concentration, once his interest was aroused.

His power of poetic thought and feeling is very beautifully expressed in the simile through which he defined for me that morning his belief touching the spirit of the painter in his art:

"It is as though a man were shown a crystal, a perfect thing, gleaming below depths of water—far down beyond reach. He would dive and dive again, driven by his great desire to secure it, until finally, all dripping, he brought it up. But that in the end he could bring it, a perfect thing, to us, was possible solely because he had first seen it gleaming there. Others might dive and dive, might work and labor with endless patience and endless pain, but unless

they had first seen the crystal, unless they had been given this divine gift of seeing this vision, they would come up empty handed. The occasional so-called genius does not make the crystal, but he alone sees it, where it lies gleaming below depths of water, and by his effort brings it to us. The whole question is how absolutely, how perfectly, the artist sees this vision.

"After the artist has lived for a certain period in worship of some particular specimen or type of the form of beauty dearest to him, this crystal-like vision forms, clearer and clearer, at the bottom of his mind, which is, so to speak, his sea of consciousness, until at last the vision is plainly visible to him, and the all-strain and danger-facing time has come for putting it into the form in which, as one of the world's treasures, it is to live on.

"Everything in art, in poetry, music, sculpture, or painting, however fantastic it looks to people who are not far enough on that road, is nothing but truth-telling, true reporting of one or another of the great facts of nature, of the universe."

Building upon convictions so fundamentally sound, Abbott H. Thayer's success rests upon sure foundations. First to see beauty in nature to which other men may be blind, and then to report truthfully the great facts of nature that he sees—this is the high mission of the artist, which he both believed and followed.

ASPECTS OF PRESENT-DAY SCULPTURE IN AMERICA*

BY HERBERT ADAMS

BEFORE speaking of the present-day tendencies in American sculpture, I would like to look back for a moment upon the general development of sculpture during the nineteenth century. In the early part of that century the art of Europe was largely dominated by the so-called classic influence. The antiquities brought by Napoleon from Italy to France played an important part

both as an inspiration to the artists and in forming public taste in France, in setting the fashion, for there is a fashion in art the same as there is in the clothes we wear. Fortunately, however, fashion in art does not generally change as rapidly as it does in dress, but alters gradually, as a matter of growth and development; although it must be admitted that of late years we have seen

*An address delivered at the Twelfth Annual Convention of the American Federation of Arts, Washington, D. C., May, 1921.

in clay and on canvas a succession of novelties which startle the conservative quite as much as the creations of the most daring modiste.

In looking back to the pseudo-classicism in Europe's art a hundred years ago, we note that as the years went by there was a gradual development toward the realistic. The model was studied more and more closely, with more attention to subtleties and finesse of line and form, until we come down to the eighties and nineties, where we find that close observation of nature, that consummate skill in craftsmanship, which is shown in the works of such men as Dubois, Falguière, Mercie, and Dampé, reaching a climax with the marvelous modeling of Rodin, the man who could reproduce a morceau of the human figure in marble with such fidelity as to make one feel that it almost palpitated with life.

But you will say that Rodin was different from the others, that he struck a new note. True, if you will; but after all, what do we most admire him for? Surely, it is not for the uncut marble he left as a setting, or for the missing extremities of the figure, but rather because he went farther than the others in his observations of form and in his ability to express them in clay. As the so-called impressionists added light and atmosphere to painting, so Rodin, in a similar way, was an impressionist, and opened our eyes to what, for want of a better term, the sculptor calls color in modeling—the play of light and shade, the palpitations of surface. Then what? Rodin becomes the fashion. He has a horde of followers copying his mannerisms and eccentricities, yet rarely even appreciating his finest qualities. The imitator may be carried along for a time on the crest of the wave of the popular master, but not for long, and the style loses its popularity.

In Europe the dawn of the present century saw an unrest in art, a groping, a searching for something, the artists themselves hardly knew what. They were tired of realism, and were beginning to wonder if, after all, there is not some higher form of art than *habile* copying. Post-impressionism is born, partly in an honest quest for something better, partly for the sake of getting something new. In painting, these new efforts asserted themselves most strongly in France;

in sculpture, Germany was perhaps foremost in modernism. Germany, in her struggle to become the greatest nation of the earth, is moved to express herself in sculpture through huge formless memorials of more than Egyptian massiveness. The mere brute force of monuments such as the Leipzig battle memorial made a certain impression on many European sculptors. In a not too dissimilar vein, the powerful peasant sculpture of the Serbian Mestrovic had a certain vogue. But the World War has made us see such developments in a clearer light.

Turning now to this side of the Atlantic, let us remember that a hundred years ago we had no professional sculptors; our whole development in sculpture has taken place within a century. At first our sculptors went to Italy to study, and executed their commission there. In the seventies the tide had turned to Paris. But, whether we studied in Italy or France or remained at home, the trend of American sculpture naturally followed that of Europe, though, when at its best, with a certain tang of its own. To illustrate our progress during the nineteenth century, compare the early work by Crawford on the Capitol with that wonderful living Shaw Memorial of Saint-Gaudens in Boston, an example of realism at its highest, a great work of art, one which will survive the changing fashions for generations to come.

The new-born European art of the twentieth century soon found its way to our hospitable shores. And surely every honest, intelligent effort deserves open-minded, serious consideration. We have now seen much of this new art, in sculpture as well as in painting. It is labeled with various names and supported and expounded by much skillful phrasing. Unfortunately, side by side with honest effort, there is to be seen so much work by perverts, fakirs, and peasants that one is inclined at times to discount the whole movement as a huge farce. A sculptor in the new manner will make a head like an egg or an arm like a truncated cone, and the awestruck critic will prate of volume, weight, mass; will find the work static or dynamic, as the case may be. In any event, it will hardly be prophylactic. Perhaps it is pneumatic. At any rate, there will be plenty of "hot air" about it. How-

ever, if the new movement will help us to use nature as a suggestion and an inspiration rather than as something to be literally copied, if it will teach us that the end and aim of sculpture is not to make a realistic portrait statue, I say, Amen!

I mentioned a moment ago that Italy had a strong influence on American sculpture in the early part of the nineteenth century. Do you realize that now, a hundred years later, she is again a force in our art? To be sure, it is in quite a different way. Formerly the American sculptor went to Rome or Florence to learn his trade, and was influenced fully as much by the contemporary Italian sculptors around him as by the art of earlier generations. Today the situation is quite different. Practically every year, for some twenty years past, one well-trained young sculptor has been carefully chosen here and sent to Rome for a period of three years to work and study under ideal conditions. He lives in close association with a small group of American sculptors, painters, architects, landscape architects, and classical scholars. His studio work is supplemented by travel to various points of artistic interest in Italy and Greece. These men have not only studied the Renaissance, the Roman and the highly developed Greek art, but the more recent discoveries of antiquities have enabled them to go back to the sources from which this art sprang. Evidently some of them have been much impressed by the sense of design, the simplicity, the idealism of this early work, as these qualities are strongly reflected in their own sculpture. I refer to the fellows of the American Academy in Rome. Indeed, I believe that through such men as Manship, Fry, Polasek, Gregory, Jennwein and others, the American Academy in Rome is the strongest influence in American sculpture today. You may or may not like the archaistic tendencies of some of the work of these men. You may feel that it is too reminiscent of bygone ages. But you must admit that when this work is seen at its best, its simplicity of treatment, its beauty of composition, and its masterly craftsmanship command admiration. I do not wish to give the impression that the art of these men is all alike; quite the contrary. Each is trying to solve his problem in his own way. How great or lasting will be this influence, now so strongly felt, of these fellows

of the American Academy in Rome will depend upon the sincerity and taste with which their style of work is developed and adapted to our own time and environment.

And by the way, if I am not trespassing upon another's province, I would like to say that I believe the painters from the Academy in Rome will also have a steadying influence in their field of art. The tendency of much of their recent painting is as far removed from realistic academic work as is the production of Matisse or Cézanne. But with what a difference! Even the most conservative of our artists can find much to enjoy and commend in the canvases of such Academy men as Faulkner, Winter, and Savage. They can't help recognizing its decorative qualities, its beauty of design and color; they admire its technical mastery over materials. No doubt there is too much serious thought and work in it to suit the meaner tendency of the time. Why spend years learning your trade, and months producing a picture or decoration, when we are told that all this study and research stifle self-expression, that one's art should be spontaneous, expressed with childlike innocence? You who are teachers, you who have to do with forming the taste of the young, have a great responsibility. Modernism, in its most pernicious sense, was never more persistently put before our eyes than at present. It is served to us with much fine phrasing, and many gestures. We naturally hate to be considered reactionary or to be looked at with pity when we fail to understand. We like to be in the movement. We should be progressive, we should try to be open-minded and receptive. At the same time, let's not be deluded by unbalanced minds and charlatanism. Good plain common sense goes a long way in art, as in everything else.

The Art Center Incorporated will hold its opening exhibition in its new West 57th Street building from October 30 to November 30. This will comprise textile designs, decorative paintings, handicrafts, house furnishings, pictorial photographs and examples of the graphic arts. There will be conferences, lectures, demonstrations, etc., under the auspices of the constituent societies during the entire first week.



CEILING, UNITED FRUIT COMPANY BUILDING, NEW ORLEANS, BY WILLIAM WOODWARD

A NOTABLE MURAL PAINTING

THE tropic beauty of the southern ports of call for the United Fruit Company has been most successfully handled by Prof. William Woodward in his ceiling for the splendid new building which that progressive company has just built in New Orleans.

Mural decoration has had stimulating call to advance in this unusual ceiling. Col. Allison Owen, the architect; Mr. Woodward, the artist; Mr. Crawford, the manager, have conspired to suggest in this work the home of that argosy which rifles the tropics of their golden fruit and connects the idea of prosaic commerce with the romance of the Spanish Main.

Professor Woodward's mural is fifteen feet in diameter and glowing with bright color. All the tropical fruits are represented, as is the shifting picturesque life of southern ports. Professor Woodward always feels the demand of realism in his work, but has not failed also to realize in this instance the need of composition and welding together of many impressions of tropical scenes to make a composite impression of luxurious color and romantic allurements. This ceiling is an important painting in itself; but more than this, it emphasizes the possibilities of harmonious relations between painting and architecture.



MAIZE AND WHEAT, A PHOTOGRAPH BY H. W. MINNS

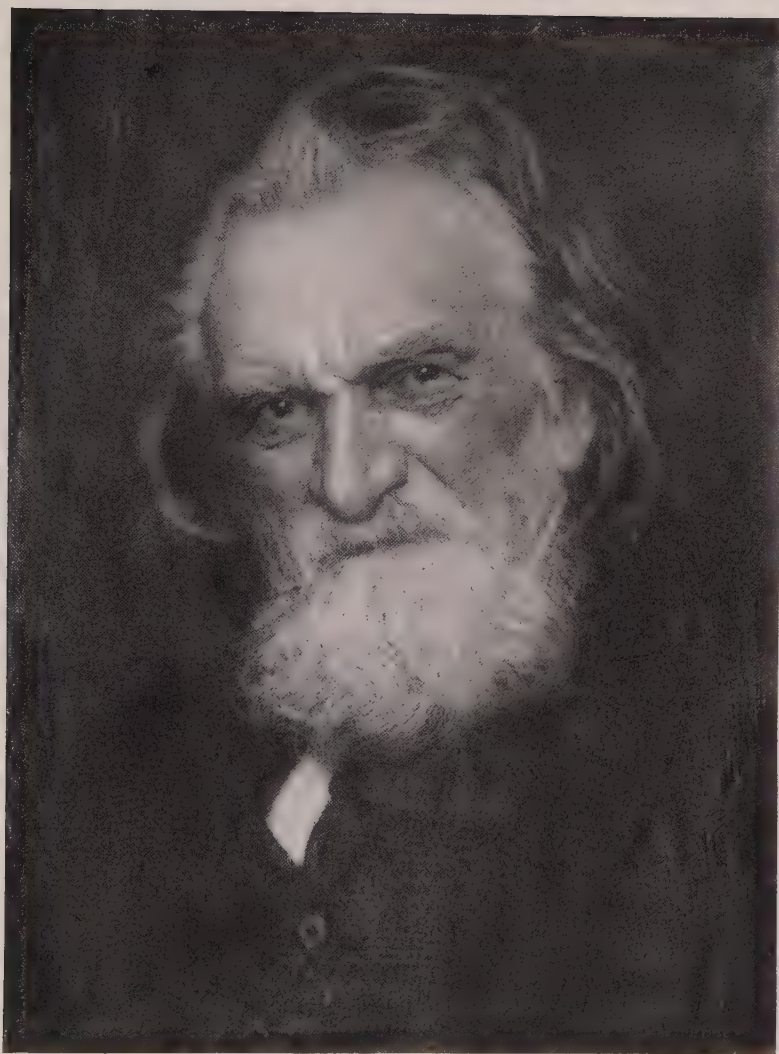
PICTORIAL PHOTOGRAPHS BY HERVEY W. MINNS

BY LUCRETIA E. HEMINGTON

IN a Broadway studio, whose door has never known a key, works a master in the subtle medium of light, and there the spirits of men, women, and little children are pictorially portrayed unerringly. Broadway? Not the Broadway of the great metropolis, but the humble thoroughfare of the greatest rubber manufacturing center in the world—Akron, Ohio. And because it is not the great Broadway, the world knows little of the output of this studio. Upon its walls hang many framed portraits, each in its turn a revelation of personality. How are they done? Can a painter tell you how he makes a bit of canvas and some paint suggest the solitude of forest depths, the surging lift of the sea, the airy nothingness of snowy clouds that drift across the sky? Because this photographer is an artist the works he produces are equally inexplicable. No two pictures from the same plate are ever just alike, but are as distinct and differ-

ent as paintings would be, done by any great painter.

There is no occasion here to be technical, for photographers innumerable are constantly experimenting with new lenses, various chemicals, untried papers, light and shade. Few, however, succeed in securing the exquisite effects that this master in the medium of light, Hervey W. Minns, accomplishes. He has devoted thirty years to the perfecting of this art. Mr. Minns does not merely transcribe; he creates. He sees behind the external features the individual character, and it is this which he endeavors to catch and reproduce through the medium of his camera. He studies each sitter diligently and often requires many sittings to secure the desired result. He will not retouch his plates; his skill is expended in the matter of development in the use of light. He emphasizes only the significant. Thus his portraits have an individuality such as the



A PORTRAIT PHOTOGRAPH BY H. W. MINNS

penciled portrait from an artist's hand. To many it seems that the camera could not attain this result, but the camera plus the personal equation, that is, the man himself, has and does attain it.

Mr. Minns is no longer young. In fact, he has passed the milestone marking the accomplishment of three score years and ten, but he is doing better work all the time. He has cared, all along, very little for monetary return. It is the result for which he has stood. His reward lies in the joy that he

finds in his art. Not only do personalities appeal to him, but nature, and he has made outdoor pictures of ineffable charm, choosing subtle themes, such as moonlight, mist, and fog. In fact, he finds in nature not only beauty but comradeship. The pictures reproduced herewith give an idea of his versatility and power. They are paintings, all of them, produced through the medium of the camera by a man who has dared to dream and work with a great purpose, the purpose of portraying, by the means at his



A PORTRAIT PHOTOGRAPH

By

HERVEY W. MINNS



A PORTRAIT PHOTOGRAPH

By

HERVEY W. MINNS

command, the souls of nature and of men and women. It is his unfailing devotion to this lofty purpose, his simplicity and sin-

cerity of mind, coupled with artistic genius, that has made Hervey W. Minns a great artist worthy of acclaim.



COMRADES—A PHOTOGRAPH

By

HERVEY W. MINNS



PLOWING

WILLIAM STEEPLE DAVIS

EASTERN LONG ISLAND AS A SKETCHING FIELD

BY WILLIAM STEEPLE DAVIS

STRETCHING away in an easterly direction from New York City, Long Island ends in two arms, or forks, which, with the main portion of the Island, has been compared in shape to a whale with open jaws. Montauk Point, at the tip of the southern fork, marks the termination of a hundred-odd miles of sandy shore line, dotted in places with dunes on the seaward side, while the other arm ends at Orient Point.

The north shore along Long Island Sound, by which it is separated from Connecticut, presents a quite different aspect from the ocean side, comprising pebbly beaches strewn with great boulders of many shapes, often piled in picturesque masses, some of which are quite surrounded by water; while in many places sandy bluffs and low-rolling grassy hills or "downs" rise from the shore, from which beautiful prospects of curving beaches, miles of water, farm lands and houses, and tracts of woodland greet the eye.

Dotting the waters between the two forks are a number of islets and islands, the largest being Shelter Island, one of the well-known

summer resorts of the Atlantic coast. Along these landlocked shores are numerous coves, bays, and winding creeks, which afford shelter to coasting schooners and the smaller fishing sloops, even when a great gale outside is sending the Atlantic rollers crashing upon the coast. Along many of these inner shores are miles of salt meadows the monotony of which is broken by creeks and ponds, interspersed with clumps of dense woods—cedar, cherry, swamp oak, etc.—ranging from a few specimens to groves many acres in extent; all of which produce interesting tone and color notes in the landscape. To the artist interested in the study of open spaces such material possesses peculiar attractions, sensitive as it is to every change in atmospheric conditions. Nowhere can the sky be watched more readily. At one time summer clouds may be seen raising their cumulous heads into the blue above miles of sunlit yellow-green meadows, darkened here and there to a cool hue by passing cloud shadows, and perhaps a bit of water in the foreground reflecting the

sky tints, while off in the middle distance the dark tones of a clump of scraggy cedars or pines emphasize the luminous quality of the scene. Again, a morning effect, when the pearly white mist is lifting, and objects at a little distance slowly emerge from the vapor. Then the golden effects of light near sunset, and the silvery tones of a moonrise over bay or meadow possess a distinctive quality.

Along the rocky Sound shore excellent surf effects may be seen when the wind is in the right direction, more especially in late autumn, as the prevailing winds then rake the Sound and stir up choppy seas which break in an effective manner upon the rocks and sharply shelving beaches. On quiet days the rugged character of the shore furnishes attractive foreground material in combination with the changing tints of sky and water.

Around many of the coves are scattered fish shanties and gear, together with small boats ashore and afloat, the bays at certain seasons of the year being dotted with fleets of escallopers; small sloops and cat-boats being used by the dredgers in this work. At Greenport, the eastern terminal of the main line of the railway, may be found

several shipyards and marine "ways" for hauling craft, where various kinds are always being built or else undergoing repairs, while other vessels are seen under way, at anchor or lying at the wharves along the waterfront. During the summer season the harbor, which lies between the town and Shelter Island, becomes a rendezvous for yachtmen from all along the coast.

While one never can get far away from the water in this section of the Island, not all the subjects are of a marine character, for woods are plentiful, together with tree-lined country highways—the delight of the motorist—and at intervals there comes into view some house of an old settler framed in by foliage. Many pleasing bits may be picked up around the farms, and the searcher after genre material can find it both in connection with farming operations and along the beaches, where fishermen are mending nets or repairing their small boats.

All this, in brief, is the variety of material found in a limited area within easy reach on the eastern end of Long Island, and while a few artists have discovered its possibilities, the surface has only been scratched, so to speak, the field still being largely an unworked one.

THE PROBLEM OF RECONSTRUCTION IN BELGIUM

BY STEPHEN CHILD

Fellow American Society of Landscape Architects, Member American Society of Civil Engineers, Member American City Planning Institute, Associate Member Town Planning Institute of Great Britain

MOST of us remember the remark of the shiftless husband in one of the Mrs. Wiggs stories when his lackadaisical wife reminded him of how much she had done for him: "Tain't what you've *did*, it's what you've didn't *did*. That's the trouble!" The writer spent some time in the summer and fall of 1920 in an effort to help forward reconstruction in Belgium and found, among many who are by no means shiftless, considerable dissatisfaction with what "hadn't been *did*." He also found that what "they've *did*" offers some pretty

substantial reasons for what "they've didn't *did*."

First, there was the problem of lodging for living quarters for those many thousands whose homes were completely or quite completely destroyed. Something, the best thing possible under the circumstances, had to be done at once. This included, first of all, a very thoroughly worked out scheme of quartering or lodging just as many as possible of the returning citizens and their families in the homes of those in the vicinity whose houses were not destroyed. Every



TYPE OF SEMI-PERMANENT DWELLING ERECTED TO MEET EMERGENCY

inch was utilized and the owner reimbursed by the Government at fixed rates for the board of these people. Carefully worked out regulations permitted, for one thing, redress or even removal of the forced tenant or lodger if he or his was "*convaincu de vexations*" to the landlord. Many a less harassed lodging-house keeper in regions far removed from the war might welcome such provisions for prompt and effective treatment of a vexatious lodger.

Temporary houses and shelters were built, and as soon as possible repairs to existing partly damaged houses, and then came the rebuilding by owner or tenant of the more completely destroyed homes. The Government, through the Department of the Interior and its "*Office des Régions Dévastées*," gave all the aid in its power, advancing, under very reasonable forms of agreements, sums varying from 3,000 to 8,000 francs per building, and even more in exceptional cases, such as schools and other buildings dedicated to communal use. Local stores were reestablished in temporary quarters and also sawmills or woodworking shops for the preparation and retailing of standardized building materials.

Then along with all this came the removal of projectiles and the great work of restoring the land wherever possible to a reasonable degree of productiveness. These problems have been attacked by officials from the

departments of War, of Interior, and of Agriculture, and an immense amount of work has been done. A Government transport service was established, employing hundreds of great lorries and trailers and thousands of men, collecting and removing projectiles and war material—miles and miles of barbed wire for one thing. As to soil restoration, this has been proceeding under direction of experts from the Department of Agriculture, in part directly at the expense of this department, but in part also, and with good results, by contracts with the owner or tenants, care being taken in the form of contracts that dishonest schemers do not enrich themselves at the expense of the public treasury.

A very effective instrument in all this great problem of reconstruction has been the "Local Consultation Committee" which has been formed in each community. The Department of Interior has worked out a very interesting form of procedure for such committees, how they are to be constituted, where and when they should meet, what subjects they should consider, and the form of report they should make, and with whom they should file these in order to get best results. One notes, for example, the following interesting regulation: "The committee may divide itself also into three sections, the members and their collaborators to be designated by the

main committee at a preliminary meeting. The first section (and this is worthy of comment) to have as its particular duty the examination of all propositions of an esthetic order, the second those of an economic order, and the third those that concern the health of the town." When the cities of San Francisco, Chicago, or Boston were devastated by fire, did any one of their general consulting committees divide along any such lines, putting esthetics first? It is to be doubted.

Then another great work was the preparation and execution of plans for supplying the entire devastated region with pure water, a problem, as an official document well says, of "importance primordiale." It was well known that before the War the supply in many of these districts was not only defective in quality, but deficient in quantity. The hostilities, the prolonged sojourn of great masses of troops, the rudimentary habits of life of those living in the region during and since the war, all have aggravated this difficulty. Energetic measures were necessary. The ideal solution would have been the establishment of a general distribution system of pure water under pressure, serving all the population of these ravaged districts. Unfortunately, it was not possible to realize immediately such a program, for it would have been extraordinarily expensive and its execution necessarily very slow. It has been decided, therefore, to limit operations to what is possible and indispensable under the circumstances. A first effort was the utilization of the water-supply system that has been established for the troops located in these regions. Along with this, new or renewed supplies have been installed for separate communities; an important operation of this sort being the restoration of the pipe system from the Lake of Dickebusch at Ypres. But more than this, it was necessary to prepare or renew wells for the scattered homes; many of these being what we would call "driven" or artesian wells. These were put down as rapidly as ten a week. Along with this more or less temporary and makeshift solution of this great problem, the "*Office des Régions Dévastées*" is making studies and preparing plans for a comprehensive scheme of water supply for the entire region.

Do those who are complaining about what has not been accomplished fully realize the immense amount of work that the above-mentioned endeavors entail? How much has been expended by the Government on these various matters the writer is not able to say, but it must be a large sum, for a very great deal has been accomplished, and this from an all-but-empty national treasury; for it must be remembered that during the "occupation," German officials went to every bank in Belgium, particularly, of course, to the Bank of Belgium in Brussels, and demanded their gold. On its face this was made a business transaction, and as security for the loan there were deposited German paper marks, over two billion of them, but every pennyweight of gold was taken and the country left absolutely without a gold reserve, which means, of course, without credit. No other country, as far as the writer knows, suffered this sort of loss. Those who are best informed are hopeful that some means will be found of settling this particular claim against Germany first and before the matter of reparations. It is, in fact, very distinctly a separate transaction—was made so by the Germans themselves—a business loan for which the Government was offered and forced to take almost worthless paper.

As to actual building of homes, either on the sites of former dwellings or on new sites, wherever this is dependent upon the Government itself, it is not surprising that with all these other ways of spending its available funds, this part of the reconstruction problem has proceeded somewhat haltingly.

One very interesting means of helping forward this home question has been worked out by the "*Office des Régions Dévastées*," namely a set of plans and definite directions for erecting a so-called "semi-permanent" dwelling, practically a half-timbered house. So skillfully have the details been prepared that the various materials—lumber, cut exactly right for the frame, doors, windows, and so on; bricks and cement for the masonry work—can be delivered to an individual, and the structure, a very presentable home, erected by not over two men in a very few days.

The Government has also established a national society, "*Des Habitations à Bon Marché*," which has been granted 100,000,000

francs, this sum to be apportioned where most helpful for rebuilding inexpensive homes. But when one realizes that at the present rate of exchange this means but \$7,000,000, and that many thousand homes were destroyed, it is easy to see that with constantly mounting prices of labor and supplies, the results are not to be startling. This society, which has only been authorized a few months, has, however, very ambitious plans, based, no doubt, on securing further Government credits. They propose to construct no less than 200,000 houses. Last October something over 200 were under construction, and at many towns work was to commence as soon as possible. By this time 80 societies throughout the country were affiliated with the National Society, every province except that of Luxembourg being represented. The houses under construction were costing from 16,000 to 20,000 francs, and it was expected that subsidies received from the public treasury would reduce the price to the local societies or owners—that the rates to be charged would be, as in England, Holland, and France, much less than a proper “economic rent.” The National Association was expecting them to have under construction before January 1, 1921, between 500 and 1,000 houses.

When it comes to the building work done by the so-called “Federation of Cooperatives,” there is a brighter picture. These privately organized and financed cooperative building societies exist now in all countries, are very active in England and France, and here in Belgium there are more than 300 of them, and 27 of these had rebuilt or restored by January, 1921, 3,124 buildings. This Federation of Cooperatives functions under the control of the Minister of the Interior, who thoroughly understands that official intervention will be entirely incapable of executing the immense task which is before the country if it is not supplemented by private initiative. As a result of these efforts, during the month of August, 1920, 2,364 loans had been made, and in September 3,000, the number constantly increasing. The “Federation” organized a service of inspection, furnishes superintendents of work, and helps in the preparation of plans and estimates, as well as supervising the management of the various local societies. These find ready for them wise counsel,

reports, and data without which they would often be incapable of disentangling themselves from the mass of formalities considered indispensable in such important matters. By this and other means, this “Federation” also lightens the task of the central government and the tribunals established for determining damages, and it prevents continual visits from the people who have lost their homes in quest of information. It brings to the Government officials expert knowledge of the particular situation in each district, and it aids them in baffling frauds. Thanks to the “Federation of Cooperatives,” those who have lost their homes are thus able to bring to the central tribunal complete and accurately worked out applications for aid which make it unnecessary to have new inquiries and permit rapid and definite solutions. The work of the officers of the “Federation” is gratuitous and extremely meritorious, and the results obtained are in a fair way of demonstrating that it depends upon their perseverance and their devotion whether Belgium will soon be restored.

As to the question which to some of us appears more important even than housing—which, indeed, we believe should precede housing—namely, comprehensive town planning—the results are even more discouraging, and particularly so in view of what appeared to be at the start the very progressive “*arrêt loi*” of August, 1915. Under the terms of this decree, which includes excellent provision for expropriation, towns and districts damaged by the War were supposed, prior to any work of reconstruction, to submit plans of realignment and layout. All such plans were to be approved by a special central commission, which was to include members of the Royal Commission on Monuments and Sites, as well as delegates from the interested communes. This decree gave three months’ time for the approval, by this central authority, of plans submitted. If this approval were not given within this time, the decision of the local communal administration was to go into effect. As a matter of fact, few such plans were prepared, and those that were submitted were made by local engineers in the form of lines drawn usually in red ink on older maps, indicating more or less vaguely the modifications proposed in the alignment of streets

and highways, "as if the problem of reconstruction was nothing else than the problem of highways." In no case, we are told, does one find, accompanying such plans, "reports specifying the state of devastation of the community and of its buildings, or other facts which it is indispensable to respect, such as the figures of population, the character of the activity of the community, the factors of its prosperity or decadence, the former defects from which it suffered and for which it is necessary to make remedies, the desirable ameliorations, etc."; in other words, nothing like a comprehensive survey of the local situation, without which little intelligent action can be taken.

Furthermore, this central commission, in effect a sort of revamped art commission, proved to be ill-prepared, through training or experience, to pass intelligently upon such plans as were submitted, and resented the freely proffered advice of an organization well fitted to aid, called the *Union des Villes et Communes Belges*, of which a word may be interesting. This is an organization composed mainly of municipal officials, town planners, architects, and engineers, its purpose to furnish to its members all the information which may be useful for the administration of their towns. The union forbids all mixing in the domain of political parties and all activity other than study and information. Its honorary presidents include the noted Adolph Max, bourgmestre de Bruxelles, and Senator Emile Vinck is the director and really active head. These able and unselfish leaders, as well as the many high-minded public officials, are working very hard against heartbreaking odds, and their difficulties are not lessened by a section of the "Press" whose carping criticisms are most unfair.

There have, indeed, been some extremely disheartening examples of blundering ahead without plans and, in fact, in one or two cases, notably Ypres and Termonde, of doing the short-sighted thing in the face of excellent plans prepared under the direction of the above-mentioned "Union." But it is possible there has been too great optimism and too little realization of the gross darkness, not to say ignorance, of masses of the Belgian people, particularly, perhaps, in regard to this great subject of town planning. For it is to be remembered

that with all their industry, thrift, and other admirable characteristics, a great many of them, unfortunately, can neither read nor write. To have secured the sort of results desired, the leaders in the town-planning movement in Belgium must needs have been born 25 years earlier and to have been conducting a propaganda campaign on the subject all these years. The financial situation above alluded to has certainly had a depressing effect on this and many other governmental activities. Gleams of light are the plans of the skilled but all too meager force of engineers and architects of the "*Office des Régions Dévastées*," particularly for garden suburbs or extensions to the towns of Roulers and Ypres. This office, too, has prepared thoroughly well thought out instructions to other engineers and town planners for the preparation of projects, but these have not been very generally followed.

Town planning may not be dead in Belgium, although the writer was so assured by one of their most brilliant but bitterly disappointed practitioners of this fundamentally important art, but it is certainly dormant, and while it sleeps golden opportunities for civic betterment are being apparently irreparably lost. The story of London and San Francisco after their devastating fires is repeating itself in many a Belgian town, and it is a great pity.

It is a pleasure to turn from this rather lugubrious picture to a more cheerful one. Realizing that the Belgian public, and especially municipal officials, should be well informed as to the progress being made in their own (for there is one notable example of such progress mentioned later) and in other countries, the *Union des Villes et Communes Belges* organized an official excursion through Belgium and Holland. The response to the notice was gratifying, some sixty officials participating, including senators, deputies, mayors, aldermen, engineers, architects, and other delegates from municipal administrations. The writer was invited to accompany the party on what turned out to be a most interesting and instructive journey, and, while no adequate account of the trip can be given here, a brief outline may be of interest.

The first stop was at Winterslag, near Genck, in northeastern Belgium, where a

real garden city is building for the workers of a privately owned coal mine; thence on into Holland to the garden suburbs of Maestricht with their homes for the Government-owned coal mines. Next in order came Arnhem, Amsterdam, The Hague, and Rotterdam. These prosperous and progressive Dutch cities are all of them actively engaged in large and very interesting housing and town-planning projects, financed by the municipalities. In every instance the houses or apartments are being rented at rates very much below any proper return on the

investment, a form of government or municipal philanthropy not relished in America. A fair résumé of it all, while revealing much of interest, showed also much that could not be exactly copied either in Belgium or elsewhere, and with this a vivid, almost poignant, realization on the part of the Belgian officials that they, too, have good ideas and plans, delayed and hampered largely by the financial situation already noted. In this respect the garden city, Winterslag, stands out as a particularly bright example of successful accomplishment.



PORTRAIT OF JOHN NOBLE OF THE PROVINCETOWN ART ASSOCIATION

By

CHARLES W. HAWTHORNE

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THE SUMMER EXHIBITION

Within the last few years the summer exhibition has become a feature of the so-called holiday season. This year two of the summer colonies of artists have celebrated the acquisition of buildings especially designed or adapted for the purpose. The Gallery at Old Lyme, Conn., was designed by a distinguished architect, and cost, it is said, \$25,000.

To the casual onlooker this may be interpreted as evidence of development and as occasion for applause. But is it? What do these exhibitions accomplish? What effect do they have? What benefit bestow?

The prime object of an exhibition is to display something that people may see it, enjoy it, and, if possible (and it is salable), acquire it. An exhibition of contemporary art should be valuable inherently because of providing the artists opportunity to see their own works in comparison with the work of others, and as affording the public the pleasurable opportunity of seeing what the artists are doing. Summer exhibitions

of this sort, informal, friendly, uncommercial, are eminently worth while.

But our summer exhibitions seem to be rapidly losing this distinctive and distinguishing character. Of more than one it was said this summer that there was close resemblance to winter shows. This undoubtedly was meant in praise, but it was the most convicting condemnation. What we do not want from our point of view is to have the summer exhibition like the winter ones. It should, if it is to retain its interest and worth, be self-constituted by the artists, contemporary, yes even more, actually current, restricted to summer work previously unexhibited and include no borrowed works whatsoever. The bringing in of juries and loans immediately changes the character and suggests over emphasis on sales, competition, and repetition, to say the least, of the very things that holiday time should be free of, as well as productive of relationships which should not be bred, nay, can not be bred, amid the beauties of the outdoor world—a world devoid of jealousies and bickering.

There is no reason why the summer exhibition in its simple, natural state should not continue and thrive. There is no reason why sales should not be made from it. In fact, there is every reason why sales should be made from it. The buying public would be much more interested in it and more apt to make purchases than in an exhibition of winter leftovers. Also, if it were desired, other exhibitions might be seen in the galleries while the regular summer display was not in progress—exhibitions lent by private owners who are proverbially generous—etchings, prints, textiles, etc.—beautiful things that artists and others may not have the time to thoroughly examine and enjoy in the busy winter season. But it should all be play—hearty, genuine, whole-hearted play, in accord with the golden sunshine, the winds and the wild flowers of this season which stand for joyousness and cheer; not sober earnest; not restless striving; not, above all, business. Perish the thought!

A memorial exhibition of the paintings of Abbott H. Thayer will be held at the Metropolitan Museum of Art in New York sometime this fall. The collection will be chiefly made up of loans.

TWO STREETS

Often we hear it said that in this country we have no great art—little or nothing to which we can point with pride as Americans. But it is not so. A stranger arriving from abroad at Boston, one of our leading ports of entry, might well be taken by the hand, were the season summer, and first shown Chestnut Street in Old Salem, then Commonwealth Avenue in the Metropolitan City, and whatever else he might afterward see he would know that, regardless of behavior, beneath our civilization was something inherently fine, including an instinctive feeling for art—and in it today was that which assures permanency of ideals and to life lends dignity.

These two streets are great works of art—art related inherently and indivisibly to life. Chestnut Street is lined, as many well know, with colonial houses of a fine type (the work not of architects as such but builders), square and simple, well proportioned, serene and dignified in expression, admirably livable—homes sheltering life of a refined, robust, and wholesome sort. Merely as works of art these dwellings are delightful. But they have excellent setting, standing a little back from the tree-lined street, each with its own little garden.

But Chestnut Street was brought into existence by those of earlier days. Commonwealth Avenue is distinctly of the present. Rows of what some might consider as rather uninspired, monotonous façades are on either side. But they keep step. They, too, are dignified in expression; their skyline is uniform; and down the center of the splendid avenue is laid a carpet of green turf divided by a walk and shaded by rows of magnificent, stately trees. On one block following the long walk one meets half-way a statue of Alexander Hamilton, capably modeled and set up in bronze, through the generosity of a private citizen, not merely as an ornament but a spur to ambition and good citizenship, an evidence of national standards and pride.

On a late summer afternoon when the sunlight is especially golden, the shadows long and cool, this avenue, even to familiar eyes, is one of the loveliest sights in the world. Let us have more Chestnut Streets, more Commonwealth Avenues.

NOTES

SUMMER
EXHIBITIONS

Summer exhibitions have become quite the vogue. Not only have they been held this year as formerly in Mystic and Old Lyme, Conn.; in Duxbury, Provincetown, and East Gloucester, Mass., and Newport, R. I., but they have taken on a more serious character than heretofore and have been still further increased by a first exhibition at Rockport and an itinerant exhibition assembled by the painters of Rockland and Bergen Counties, N. Y., which started on its travels at Nanuet and included Nyack and Hackensack on its route.

Old Lyme

The exhibition at Old Lyme was the twentieth annual display of work set forth by the Art Association of that summer colony. Previously it was shown in the Lyme Public Library, but this year it was set forth in a new gallery designed by Charles A. Platt and erected specifically for the purpose. This building has been placed among trees on the elm-lined village street near the home of Miss Florence Griswold, which for so many years has been the headquarters of art activities in Old Lyme. "It belongs," said the art critic of the *New York Times*, "to the location as completely as the Connecticut wildflower to the countryside, and has already become a harmonious part of its surroundings." It consists of three rooms approximately 35 x 24 feet in dimensions, well lighted and with agreeable color schemes.

The exhibition this summer was retrospective as well as current, and included works by Ranger, Allen B. Talcott, Cohen, Turcas, and others no longer living, as well as by present members of the colony, Clark G. Voorhees, Carlton and Guy Wiggins, Everett L. Warner, Will H. Robinson, William H. Howe, Lawton Parker, Charles Ebert, and others.

Provincetown

The Provincetown Art Association, likewise, could this year boast a new gallery; not one built for the purpose as at Lyme but an old Cape Cod house, standing on the corner of Main Street near the center of the town, admirably remodeled for the display



TEA ON THE LAWN OF THE NEW GALLERY AT LYME, CONNECTICUT



INTERIOR OF THE NEW GALLERY AT LYME, GIVING VIEW OF THE SUMMER EXHIBITION



NEW HOME OF THE PROVINCETOWN ART ASSOCIATION

of paintings, sculpture, and other works of art. In it was set forth the Provincetown Art Association's seventh annual exhibition.

The Association invited to this exhibition all who practice or were interested in the arts, and included in its catalogue were works by the most distinguished of the artists who make Provincetown their summer home; among whom may be mentioned Charles W. Hawthorne, E. Ambrose Webster, George Elmer Browne, Richard E. Miller, Max Bohm, all vice-presidents of the Association.

As a special exhibit the Provincetown Block Printers later showed a collection of 100 prints in the new gallery. This group of block printers is unique and is doing work of exceptionally interesting character.

Mystic

The Mystic Art Association held its eighth annual exhibition in the assembly hall of the Mystic High School, showing no less than thirty-six paintings by such well-known artists as Charles H. Davis, J. Elliot Enneking, Walter Griffin, Howard Giles, Peter Marcus, Ernest H. Barnes, and Joseph de Camp.

Of this exhibition one reviewer wrote: "The effect we got there was that we were in

one of the rooms of a city exhibition in the winter."

Duxbury

The Duxbury Art Association exhibition was perhaps larger than any of these, comprising no less than eighty paintings by well-known artists and setting forth, in addition, an interesting exhibition of ship models and old ship pictures lent by Duxbury residents whose forefathers were skippers on these vessels when the old town was a thriving seaport. A portrait by Sargent of Charles H. Woodbury, a most recent work done in friendliness, was included in this exhibition and attracted much attention. Three prizes were awarded, the first to Irving R. Wiles for his portrait of "Isabel and her Father," the latter, Charles Bittinger, President of the Duxbury Art Association; the second prize to Harry Leith-Ross for a winter landscape, "Woodstock under Snow," and a popular prize awarded by vote of the visitors to a figure painting by Orlando Rouland, who had a summer studio at Marblehead.

Among other exhibitors were Marie Danforth Page, Frank W. Benson, Birge Harrison, Gertrude Fiske, and William M. Paxton. Sears Gallagher, and Lester G. Hornby both contributed etchings.

Gloucester

The Gallery on the Moors at East Gloucester has rightly acquired distinction through the excellence of its shows and the charming character of the building, which is admirably adapted, not merely for the exhibition of paintings, but for the production of plays and for concerts and lectures. This gallery was erected and is owned by Mr. and Mrs. William E. Atwood, who most generously place it, season after season, at the disposal of the artists.

The exhibition this year comprised 75 paintings, 15 works in sculpture, and a small group of etchings, pen drawings, and wood block prints. Conspicuous place was given to a painting by Felicie Waldo Howell, of "Chestnut Street, Salem," and to a landscape entitled "Northwest Wind" by Hobart Nichols, both formerly of Washington. Marion Boyd Allen showed an admirable figure study, entitled "Carlotta," and Jonas Lie contributed a most interesting composition of fishermen on the wharves entitled "When the Boats Came In." In short, the exhibition upheld its usual high standard and was full of works of genuine interest and merit. Sculpture and the graphic arts were also well represented.

Rockport

The Rockport artists apparently started off where the artists of these other summer colonies began, by getting together, the latter part of the past summer, a little collection of their most recent works which, for lack of a better equipped hall, were set forth in the village church. Among the exhibitors at Rockport were Jonas Lie, Paul Cornoyer, Howard Smith, and C. S. Kaelin.

Newport

At Newport the exhibition made no pretense of representing a local contingent. It was a larger showing this year than formerly, having a new gallery, lately completed, in which to be displayed, and it ranked with the best winter shows.

THE PAGEANT
AT PLYMOUTH

As Mr. Herman Hagedorn has said in a recent issue of *The Outlook*, "A new and notable piece of American dramatic literature has come out of the celebration of the tercentenary of the landing of the Pilgrims,"

referring to the pageant entitled "The Pilgrim Spirit" written by George Pierce Baker, of Harvard, and performed a dozen times during July and August at Plymouth, Mass., by the people of Plymouth and the vicinity before audiences aggregating as many as 20,000 at a single time. Mr. Hagedorn is right, but much more than this has come out of the celebration. This pageant, which was perhaps more drama than pageant as we define the word, has given a most splendid opportunity for and instance of cooperation—correlation of the arts.

Professor Baker, who it will be remembered, is the director of the little Work Shop connected with Harvard University, in which students have been taught to build dramas through a knowledge of art, called in to his assistance a number of poets, among whom may be mentioned Edwin Arlington Robinson, Josephine Preston Peabody, and Robert Frost, designating them to write the choruses. Musicians were also commandeered, among whom were Edward Burlingame Hill, Edgar Stillman Kelley, Frederick S. Converse, George W. Chadwick, Arthur Foote, Henry F. Gilbert, Chalmers Clifton, Leo Sowerby, and John Powell. The costumes were designed by Rollo Peters, a well-known painter of California, and made by the women of Plymouth, and went far, it is said, to create a beautiful and spectacular effect.

The play was produced after dark on a piece of public land adjacent to the water where stands Plymouth Rock—land recently reclaimed to form part of the National Pilgrim Reservation, a permanent memorial to the Pilgrim Fathers to be established jointly by the State of Massachusetts and the Federal Government. To borrow from Mr. Hagedorn's description, "The great oval stage, some five or six hundred feet across, with a depth of four hundred feet or more had only the night sea under a night sky for back-drop; and on it, here or there, picked out by powerful lights, or moving across it in brilliant masses, the dramatic scenes swiftly succeeded one another. The actors were, without exception, amateurs—men, women, and children of Plymouth and the neighboring villages of Kingston, Duxbury and Marshfield, twelve hundred of them all told. . . . There was, of course, no scenery and no

attempt even to suggest scenery. The episodes lived altogether by their own inherent vitality, and in the sincerity and imaginative quality of the dialogue established about themselves an atmosphere of authenticity which no painted canvas could ever create."

In other words, from first to last this great undertaking was successfully carried out, and a profound impression made upon the minds of those in attendance, of an artistic and soul-stirring rendition of the principles of religious and political freedom for which our nation stands. It was a triumph of the arts.

Two notable works in architecture have lately been commissioned and will soon be, if they are not already, in process of construction. Both are monumental. One is the State Capitol of Nebraska, designed by Bertram Goodhue, of New York, and the other is a Soldiers' Memorial, to be erected in Kansas City, designed by H. Van Buren Magonigle, also of New York. Both were secured through competitions approved by the American Institute of Architects and judged by juries composed of the leading architects in the country. Mr. Goodhue is chiefly associated in the public's mind with work in the Gothic style, but his design for the State Capitol of Nebraska follows no definite style. Its dominant feature is a tower supported by a monumental base as simple in design as though cut from two blocks of marble. The tower is to provide stacks for the library. The assembly halls and business offices, wherein the chief functions of the State Government will be conducted, are to be in the double base. The design is essentially original and unique. The plan is said to be peculiarly fine. Among architects he has found both adverse criticism and praise.

The chief feature of the Kansas City War Memorial is also a tower, in this instance much slenderer, however, and more similar in aspect, it would seem, to the familiar factory stack in manufacturing districts. Here, too, there is a broad, simple, and imposing base which will bear suitable inscriptions and give opportunity for embellishment. The unique feature will be a great urn surmount-

ing the tower, from which will issue by day a column of smoke and by night a pillar of fire, symbolic of the holy incense of sacrifice. This, too, is creating discussion and calling forth both praise and censure. Until the works are completed, however, and have lost the rawness of new material, it will be hard to genuinely estimate their worth. They are certainly sufficiently individual and significant to engage thoughtful attention.

The twentieth annual exhibition of Applied and Industrial Arts at the Industrial Arts opened at the Art Institute Sept. 22, and will continue until Oct. 23. Miss Bessie Bennett,

curator of the Department of Applied Arts, last summer traveled in New England and found out centers of original workers in the handicrafts, from which novelties were obtainable, in order to give distinction to the collection and make it one of the most popular of the year. Among the notable exhibits is a generous showing of objects for churchly uses in silver and gold wash and gold—patens, chalices, crosses, and other articles for the altar in unusual designs, many following the traditional ideals, and others distinctly modern, out of the ordinary and yet dignified. This exhibit came from the Ecclesiastical Department of the Gorham Company.

The Rookwood Potteries appear in a fresh guise in the shape of huge jars and large objects in well proportioned shapes of considerable beauty. The designs in decoration are adapted from the Chinese and Persian, and the surface presents ideas foreign to what has been known of the Rookwoods of the past, while the standards of excellence are maintained. The Paul Revere Potteries out Allston Way, Boston, exhibit clever decorations claiming an enthusiastic popularity.

The Moravian Pottery from Mr. Mercer, at Doylestown, Pa., shows amazing developments in the past year. "The New World Mantel" of tiles, certain of which in the design are bas reliefs modeled to tell the allegory of a "New World," is a feature of their exhibit. The Marblehead Potteries have contributed novelties in their characteristic objects.

At Marblehead, fitting as it is, is the workshop of Mr. Hennessey in a barn back of his home, in which he constructs exact duplicate models of modern racing craft for decorative uses in Yacht Clubs and for children who can afford to own the models of famous yachts which have carried away the cups at the International and the National Regattas. As models of ships are objects of interest among novelties, Mr. Hennessey's exhibit at the Art Institute Applied Arts is crowded with visitors and much talked about. To supplement this group is a collection of models from the English Admiralty, representing in the little, famous craft in Great Britain's assembly of sea power. These models, of which a few have appeared previously, are constructed of all sorts of material—bone, metal, wood, and whatever came to the hands of the sailor craftsmen.

As usual, the entries of weavings and textiles have introduced curious effects. The Flambeau Weaver (Mrs. Shattuck), for the first time exhibits out-of-doors costumes in hand-loom weavings, with examples of their specialized textiles for capes.

The Edgewater Looms have sent a new order of weaving in coarse tapestries for draperies and furniture coverings. The object of the Applied Arts Exhibition is educational and with these new textiles came the original cartoons drawn by the artists at the workshops. In some instances traditional patterns from the old tapestries of the Middle Ages have been adapted to the materials. The Berea Looms contribute their work as of other years, while small exhibits of hand woven linens, rugs, laces and the like, come from studios of a limited output. The Newcomb Pottery and work shops of Tulane University have responded with their finished products.

Quite out of the vision of the old time Applied Arts Exhibitions, would be the drawings for advertising from Mr. T. M. Cleland a maker of impelling advertisements. Miss Bennett, in choosing this section for the exhibition, believed that the art of design eloquent with ideas was in keeping with the spirit of the galleries. Mr. Cleland's original advertisements are especially popular with the students of the art schools and the firms of the "Arts of Advertising."

Mr. Connick has sent several eighteen feet high stained glass windows ordered by a Western church as his display. The group of enameled silver boxes from Miss Copeland, the jewelry from Mr. Peruzzi, enamels from Mr. Potter, and from the far west the hammered boxes from Douglas Donaldson, are counted among the unusual in this brilliant showing of arts-crafts.

L. McC.

MR. EGGERS
GOES TO
DENVER

George William Eggers, Director of the Art Institute of Chicago, resigned from that position and left the city to take the directorship of the Denver Art Association, Oct. 1. Robert B. Harshe, former Assistant Director, has been appointed to take the chair formerly occupied by Mr. Eggers for a period of five years. Speaking of the matter, Mr. Eggers said that in accepting the place at the Art Institute he had given himself a term of five years' service to the museum and to the city, and at the end of that time it was his cherished dream to take up duties which would permit liberty a large part of the year, in which he could work freely and develop his own gifts as an artist. Meanwhile he made several journeys to Denver, and the vision of that live city of the West grasped his fancy, and its people invited him, once, twice, and thrice, to come and help in carrying out their plans.

Mr. Eggers brought scholarship and the gifts of a teacher of art as well as a magnetic personality to the Art Institute, and at once began the building of a larger friendship among the many who appreciated his service in the difficult years of the war and after. The Denver Art Association and kindred art promoters of Colorado have put plans under way for the finishing of the Civic Center, the building of a museum, and the organization of means for the dissemination of culture. Under these conditions, Mr. Eggers has a vast opportunity before him for original work, and to the months of his labors are given months for his leisure.

DESIGNS FOR
BACK YARD
GARDENS

The Society of Little Gardens, of Philadelphia, has instituted a competition for designs for the suitable treatment of the typical suburban back yard. The purpose is to

procure one or more designs which may be presented to the public to stimulate and guide the development of the out-of-doors space of the average American dwelling house, and to bring it clearly within the meaning of the word "home," now too generally limited to the space within four walls.

Garden design has long stood as a recognized phase of the profession of architecture, but its benefits have been restricted by the cost of professional services to the owners of properties of the more costly type, and have extended to the general public only through their parks and playgrounds. It is here the purpose of the Society of Little Gardens to offer to the average small house owner, without cost, an aid in the form of suggestive sketches, to be obtained through this competition.

The prizes offered are \$150, \$100 and \$75 for the best three designs. The jury consists of three eminent architects, Wilson Eyre, Jr., Warren P. Laird, and Horace Wells Sellers, who have prepared the program and are acting as professional advisors to the Society. Copies of this program may be obtained by applying to Mrs. Charles Davis Clark, President, 2215 Spruce Street, Philadelphia. The competition has the approval of the American Institute of Architects.

Comparatively few realize how much the appearance of a home is dependent upon its surroundings or how much real delight can be found in a little back yard garden.

The Society of Little Gardens, of Philadelphia, has an interesting and unique insignia consisting of a shield with an acorn, a bee, a humming bird, and a pot of flowers in its quarters, a watering pot instead of the proverbial crest, and a motto, "Yards and Yards."

Possibly as an antidote for the bill boards, certainly as a revival of an old and worthy form of art, Mr. Eames MacVeagh, of Knollwood, Dublin, New Hampshire, has instituted a competition for artistic village signs to be used in and about the picturesque town of Dublin.

All artists and art students in the vicinity were urged on the ground of public spirit to enter the competition. Prizes were

offered of \$100, \$75, and \$50 each for signs for French's Tavern and the Dublin Inn Club.

The jury comprises Mr. Eames MacVeagh, Mr. Alexander R. James, and Mr. Richard S. Meryman, the last two of the Dublin Summer School of Painting and of the Corcoran School of Art, Washington.

Attention has lately been called to this form of art in England by no less a person than the King, himself, who has had set up on and about his country estates sign boards of an interesting, artistic character. The Duke of York has also made a plea for the revival of village signs, and Sir Ashton Webb and Mr. Frank Brangwyn, R. A., have heartily endorsed the movement. One of the London papers, *The Daily Mail*, has lent impetus by offering prizes aggregating \$15,000 for such signs in various parts of the United Kingdom.

The Dublin (N. H.) competition closed September 15, and we hope to have the privilege of publishing the winning designs in a later issue.

Architect Chillman and Landscape Architect Griswold are traveling in Northern Italy. Sculptor Jones is in Rome working on his fountain; he has recently modeled a delightful head of

a woman, which strongly shows the influence of his Greek trip. He has offered it to the Academy to give to donors. He is, likewise, making copies of the stucco reliefs in the Borgia Apartment of the Vatican. Painter Lascari is in Venice. Architect Smith is drawing out the temple of Zeus at Olympia, as his first year's work. He spent some time at Olympia this spring, obtaining data. Sculptor Cecere is in Rome at work upon his fountain figure. Painter Ciampaglia has his copy of a portion of one of the maps at the Vatican well under way, and is helping Sculptor Jones in the work in the Borgia Apartment.

The visiting students in the School of Fine Arts have also been active. Architect Hendrick, from Harvard, has a thesis on the Colosseum almost finished. Architect Sternfeld, winner of the Paris Prize, has finished his measured drawing of the Cathedral at Civita Castellana, and is now in Florence en

route for America. He is an enthusiastic worker. Architect Rubin, Stewardson Fellow, has finished his plan of the Campidoglio, and is also in Florence. His drawing is an excellent record of that interesting square. Architect Oxhandler, the McKim Fellow of Columbia, recently arrived, and has already measured the Palazzo Cancellaria.

In the Classical School, Miss Wadsworth has just finished her work on "Roman Stucco Reliefs," and she is now preparing to return to America by way of France and London. Mr. Bryan is hard at work here in Rome. Miss Chubb left some time ago. She was to return to America through France and England.

We have made three trips with the students: (1) Prince Giovanni Torlonia allowed us to see, by special permission, his famous collection in Trastevere of over six hundred pieces of sculpture. The new director of the French Academy, and his students, and the director of the British School, and his students, went with us; (2) I took a party of our men to Hadrian's Villa; (3) We all made a trip to the Colosseum to study certain stucco work which is not accessible to the general public.

Two trustees have visited us. Mr. Vitale stayed here four or five days. He was present at our Fourth of July dinner, making a very good speech. After dinner we adjourned to the gardens of the Villa Aurelia, where the Declaration of Independence was read and where we had fireworks and refreshments.

Mr. Boring and Mr. Lamond spent two weeks at the Academy. Mr. Boring has arranged to open a department of musical composition on October 1. Mr. Lamond seems to me the "right man in the right place." If anyone can develop musical composers, I believe it is he.

Mr. Blashfield is in Lucerne, Switzerland. But he writes me that the heat has been too much for him, and that his doctor will not allow him to come to Rome, much to our disappointment. There is a bachelor apartment in the main building which Mr. Boring and I hope to see occupied some winter by Mr. Blashfield as the Millet Professor.

Professor Kelsey, who has been revising his book on Pompeii all winter, has left for America.

One of the desirable lots between the main

building and Rome has been offered at a fair price to the Academy. There are surely two other lots in the market, and I hear that two more are probably in the market. If someone would only tell us to buy them, a part, at least, of our view of Rome would be protected forever.

A party of one hundred and sixty American University women passed through Rome not long ago. They were on their way to Ravenna to place a bronze wreath (modeled by former Sculptor Jennewein) on the tomb of Dante, in connection with the six hundredth anniversary of the great poet's death. We gave them a reception at the Academy, which I trust will help to make the Academy and its aims a little better known.

GORHAM P. STEVENS,
Director.

During the past season LONDON NOTES American art has been to the front in London. Apart from the exhibition which I noticed at the time, of contemporary American art at the Grafton Galleries, there have been individual shows of painting, such as Olive Tilton's portrait studies at Walker's Galleries, and of sculpture, such as that lately held at McLean's Gallery, and the exhibition of Mr. Manship's work in sculpture at the Leicester Galleries to add to this list.

Paul Manship was born in St. Paul, Minnesota, in 1885, and studied in the Fine Art School of that city, and later, more directly in sculpture in the Pennsylvania Academy of Fine Arts; in 1909 he won the prize scholarship in open competition for the American Academy in Rome, and proceeded at once to the city of art memories, where three years were spent, broken only by visits to Greece and Egypt—in the study and absorption of what the art of classic times had to tell him. The result may be traced in the beautiful bronzes shown in the Leicester Galleries. Mr. Manship, as we saw him there, is clearly a classic in the best sense: the Hellenic vision has penetrated his art through and through. We found this in such figures as his "Atalanta" running at full speed, in his beautiful "Bronze Head," his well-known group of the "Dancer and Gazelles," which has been acquired for the Luxembourg Museum of Paris, his "Diana,"



BAS-RELIEF OF DANTE BY F. E. TRIEBEL,
SCULPTOR

Made in commemoration of the Sixcentenary of Dante's death, September 14, 1321, and placed in the rooms of the Italy America Society, New York City.

his vigorous sketch study of two "Wrestlers" and his male figure of the "Spear Thrower."

At the same time it may be remarked that much of his work in bronze possesses an archaic quality which is not without its own charm. This was especially noticeable in the draperies of such figures as that in the "Flight of Night" and the "Diana" who, accompanied by her hound, is not so much running as actually flying, a treatment which might fairly be criticized. Technically one of the finest works was the little group of the "Centaur and Dryad" which has been purchased for the Metropolitan Museum of New York; the grouping and actual modeling of the figures are admirable, and worth noting carefully is the bronze base with its delightful low reliefs. But I cannot conclude this notice without mentioning the portrait

study of the artist's daughter, Pauline, when three weeks old. The puckered baby face is as clever in modeling as anything of Jacob Epstein's in this kind; but the artist is a classic, and thus has framed his baby portrait in a lovely frame in the very spirit of the Renaissance. Here at last we have a really satisfying display of work from across the Atlantic, and as such we welcome it; for we want from America the very best she has to show us, and nothing else will satisfy us.

The two outside rooms of the Leicester Galleries were devoted to the art of Mr. W. Lee Hankey, and appeared to be the most complete display of this artist's work which has come to my notice. We come first to the etchings and dry-points, among which might be noticed the strong drawing of the group of refugees in "The Flight from Belgium," and the tender treatment of mother and child—always a favorite theme with this artist—in "Le Méchant" and "Maternité." The next room was devoted to oil-paintings and water-colors, and was really a very noticeable display. In "Peasants of Provence" and "Sunny Day at Beaune" the mother and child was still the theme; in "The Fan" and "At the Spanish Window" single figures of girls, in "Reclining" a cleverly handled nude. But perhaps the artist was really at his best in such characteristic figures as "The Collector" and "Le Matelot," a strongly painted and typical French sailor, or the mother and child in "A Corner of the Garden." Apart from his dry-points and aquatints, in which he is famous, Mr. Lee Hankey showed himself here a well equipped master both of oil and water-color.

The London exhibitions of June were of exceptional interest. The very large number of rejections at the Royal Academy led to Sir Alfred Temple, Director of the Guildhall Art Gallery, placing his famous City Gallery at the disposal of the well-known artists who had this year found themselves excluded. The result was a very satisfactory display, which lead one to think that a "Salon des Rejetés" might be a useful addition to our London exhibitions. At Walker's Galleries the watercolors exhibited last month by Professor Onorato Carlandi, of Rome, found many admirers and a ready sale.

S. B.

ITEMS

The British Arts and Crafts exhibition, brought to this country and circulated by the Society of Arts and Crafts of Detroit last season, proved eminently successful. Its circuit both opened and ended in Detroit, it being set forth for the second time, in July, just prior to reshipment overseas, in the galleries of the Society, 47 Watson Street.

At that time the Art Commission of Detroit visited it and made several purchases for the permanent collection of the Detroit, Art Institute. Among which may be mentioned "The Morse" by Alexander Fisher, which was reproduced as a headpiece to the article on the exhibition published in this magazine last March, two very fine illuminated books, one by Graily Hewitt, master of the art of calligraphy, and the other by Albert Barlow; a silver and crystal fruit dish by Paul Cooper, and a decorative panel, "Petunias," by Charles Mackintosh. These, with the purchases already made by Mr. Booth for the same collection, give to the Detroit Institute a very representative group of modern British craftsmanship.

Several water-colors, painted during the past summer in Bar Harbor, Maine, and the vicinity by Mr. John S. Sargent, were placed on exhibition in the Print Room of the Jesup Memorial Library, at Bar Harbor, Maine, on August 29.

These water-colors are painted in Mr. Sargent's usual brilliant manner, and compare very favorably with his best work in this medium.

The exhibition was a loan one and a continuation of the series of groups of pictures and sculpture, by living American painters and sculptors which Mr. Gallatin has arranged at the Jesup Library during the past few years.

The Peoria Society of Allied Arts announces its Third Annual Exhibition of Oil Paintings by Illinois artists to be held the month of November. Contributors are requested to limit pictures to 26 x 36 inches inside of frames and to omit glass. On account of numerous requests last year from cities and towns of the State, arrangements will be made for this exhibition to make a

tour of eight or ten cities of Central Illinois. The contributors, however, will be required to furnish boxes for the transportation of their works.

Water-color paintings have a charm peculiarly their own, and a value fully comparable to that of works in other mediums, specifically oils. Yet they have never been, in this country, given the prominence and distinction they deserve in our museums. It is, therefore, particularly gratifying to be able to note an exhibition arranged during the past summer at the Metropolitan Museum of Art of water colors by Winslow Homer, John S. Sargent, John La Farge, Childe Hassam, Paul Dougherty and others. Sargent and Winslow Homer are, it is true, well represented in the permanent collections of both the Brooklyn Institute and the Museum of Fine Arts, Boston, but up to the present time we know of no American museum which has persistently and consistently undertaken to make a representative collection of works in this medium.

The Arts Committee of The Nyack Club has opened its second exhibition of paintings and sculpture in the Auditorium of the Club House in Rockland County, New York, the exhibition in this instance consisting of ninety-nine paintings and several pieces of statuary, all recent work of a group of painters and sculptors working principally in the surrounding towns, and locally known as the "Nanuet Painters," amongst whom are numbered such men as John E. Costigan, winner of the Hallgarten Prize at the National Academy a short time ago, Albert Insley, of the coterie of Wyant, Inness and Samuel Colman. Without being offensively advanced, the canvases number examples of very up-to-date work and are of a very high average, many of them having been exhibited elsewhere with high approval.

The exhibition is to remain open for some time, and is under the management of Mr. C. Arthur Coan, one of the exhibitors and a writer on subjects pertaining to art.

Mr. John Taylor Arms, the well known American etcher, and Fabio Mauroner, the distinguished Italian etcher, have recently been elected members of the Print Society of Ringwood, England.

BOOKS

CATALOGUE OF THE WORKS OF ART BELONGING TO THE CITY OF NEW YORK, VOL. II, prepared and issued by the Art Commission of the City of New York.

This volume is uniform with, and supplementary to, the catalogue of works of art belonging to the city of New York, published in 1909. The present volume carries the work forward to the end of December, 1919, and at the same time includes a description of a few works of art acquired by the city before September, 1908, and inadvertently omitted from the first volume. This catalogue not only gives descriptive text, but numerous handsome illustrations. There are full page reproductions of no less than seven fountains, three works in stained glass, one great monument, three important mural paintings, six portraits, four tablets, and seventeen important works in sculpture. The majority of the works catalogued and illustrated have been submitted to, and approved by, the Art Commission, of which Mr. Robert W. de Forest, president of the American Federation of Arts, is president. When we consider that the long lean years of the war are included in the period that this volume covers, it would seem to be a very fair record of acquisitions during a comparatively limited time.

ANNUAL REPORT OF THE ART COMMISSION OF THE CITY OF NEW YORK for the years 1919 and 1920.

The Art Commission of the city of New York has just published its Annual Report for the years 1919 and 1920, giving the list of submissions made to it during that period. Mr. de Forest very truly says, "The work of the Commission is so largely negative that it seldom attracts attention. The public sees the satisfactory result, but does not realize what would have been installed had no Art Commission existed. It is for this reason that the value of an Art Commission is often underestimated." To rectify this misunderstanding in the current publication, in several instances the designs which have been disapproved have been illustrated as well as those finally accepted—a striking object lesson.

One hundred and eight submissions were made to the Commission in 1920. Of these eighty-one were approved.

EVOLUTION OF THE BOOK—Outline for Club Study, prepared by Marie Annette Todd and issued by the Minneapolis Association of Arts in Industry, Minneapolis Institute of Arts.

This is the third of an excellent series of study outlines now being issued by the Association of Arts in Industry of Minneapolis. It deals with the book from the beginning of writing, as a medium of communication, an instrument of education, and a work of craftsmanship and art. The outline, which is well arranged and comprehensive, is followed by a carefully chosen reading list, greatly augmenting its value.

The mural paintings in the State Capitol of Pennsylvania, by Miss Violet Oakley, are being reproduced in portfolio form, together with pages of illuminated text. The work is called "The Holy Experiment—a Message to the World from Pennsylvania."

The original manuscript, which was shown at the Philadelphia Art Alliance last winter, is now on exhibition in Washington at the Library of Congress. The portfolio will contain twenty-four pages in color and fifty-five pages in fac simile of the manuscript, printed in red and black, and will include the fifteen panels comprising the frieze in the Governor's reception room, entitled, "The Founding of the State of Liberty Spiritual," and the nine large panels in the Senate chamber, "The Creation and Preservation of the Union."

This publication is made possible by a group of subscribers who feel that it will incline to a more thorough understanding of American ideals and of the significance to the world today of Penn's original "Holy Experiment," to our own Union and to the ultimate Unity of the Nations.

Preparations are being made for printing a translation of the illuminated manuscript to be added to foreign editions.

The Metropolitan Museum of Art makes announcement of a special exhibition this autumn of oriental rugs selected from the notable collection of Mr. James F. Ballard, of St. Louis, who has generously consented to the loan. A notable feature of the exhibition will be the display of Asia Minor carpets of the 16th and 17th centuries.

Bulletin

EXHIBITIONS

- ART INSTITUTE OF CHICAGO. Thirty-fourth Annual Exhibition of American Paintings and Sculpture Nov. 3—Dec. 11, 1921
Exhibits received prior to October 21, 1921.
- PHILADELPHIA WATER COLOR CLUB. Pennsylvania Academy of the Fine Arts. Nineteenth Annual Exhibition Nov. 6—Dec. 11, 1921
Exhibits received prior to October 18, 1921.
- PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS. Pennsylvania Academy of the Fine Arts. Twentieth Annual Exhibition. Nov. 6—Dec. 11, 1921
Exhibits received prior to October 24, 1921.
- NATIONAL ACADEMY OF DESIGN. Winter Exhibition. Fine Arts Galleries, New York. Nov. 18—Dec. 18, 1921
Exhibits received November 1 and 2, 1921.
- CORCORAN GALLERY OF ART. Eighth Biennial Exhibition of Contemporary American Paintings. Dec. 18—Jan. 22, 1922
- NEW YORK WATER COLOR CLUB. Fine Arts Galleries, New York
Thirty-second Annual Exhibition. Jan. 1—14, 1922
Exhibits received December 24, 1921.
- AMERICAN WATER COLOR SOCIETY. Fine Arts Galleries, New York
Fifty-fifth Annual Exhibition. Jan. 1—14, 1922
- ARCHITECTURAL LEAGUE OF NEW YORK. Fine Arts Galleries, New York. Thirty-seventh Annual Exhibition. Feb. 4—Mar. 5, 1922
- PENNSYLVANIA ACADEMY OF THE FINE ARTS. One hundred seventeenth Annual Exhibition. Feb. 5—Mar. 26, 1922
- NATIONAL ACADEMY OF DESIGN. Fine Arts Galleries, New York
Ninety-seventh Annual Exhibition. Mar. 24—Apr. 23, 1922
Exhibits received March 7 and 8, 1922.